


H&H

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C h r i s t o p h e r H o g w o o d , A r t i s t i c D i r e c t o r



Handel

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Handel & Haydn Society
Christopher Hogwood, *Artistic Director*
One Hundred Seventy-seventh Season, 1991-1992

1991-1992 CHAMBER SERIES

May 15, 1992 at 8:00 p.m.
Old South Church, Boston
John Finney, Conductor

SCHÜTZ, SCHEIDT, AND SCHEIN

Wo Gott der Herr nicht bei uns hält, SWV 467

Heinrich Schütz
(1585-1672)

An den Wassern zu Babel, SWV 37
(from *Psalmen Davids*, 1619)

Benedicam Dominum in omni tempore, SWV 39
(from *Symphoniae sacrae* [op. 6], 1629)

Lobe den Herren, meine Seele, SWV 39
(from *Psalmen Davids*)

Die IV. Symphonia aus dem A
Jauchzet Gott, alle Land
(from *Geistlicher Concerten . . . ander Theil*, 1634)

Samuel Scheidt
(1587-1654)

Die I. Symphonia aus dem E
Miserere mei Deus
(from *Geistlicher Concerten . . . ander Theil*)

Die IX. Symphonia aus dem A
Laudate Dominum in sanctis eius
(from *Pars Prima concertuum sacrorum*, 1622)

INTERMISSION

Suite V
(from *Banchetto Musicale*, 1617)
Padouana; Gagliarda; Courente; Allemande; Tripla

Johann Hermann Schein
(1586-1630)

Freue dich des Weibes deiner Jugend
(from *Israelis Brünlein*, 1623)

O Jesu Christe, Gottes Sohn
(from *Opella nova I*, 1618)

Herr, nu läßt du deinen Diener in Frieden fahren
(from *Opella nova II*, 1626)

Ich freue mich im Herren
(from *Israelis Brünlein*)

Venite exultemus Domino
(from *Cymbalum Sionium*, 1615)

This concert is being recorded by WBUR 90.9 FM.

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

A SPLENDID SEVENTEENTH-CENTURY STYLE

In the nineteenth century, Hans von Bülow's clever expression, "the three B's" — referring to Bach, Beethoven, and Brahms — was his way of drawing special attention to his friend Brahms by placing him in such exalted company. But, in fact, the "three B" composers have little in common other than their German culture, since they represent very different phases of music history. At the beginning of the Baroque era, however, there were actually "three S's" in German music — Heinrich Schütz, Johann Hermann Schein, and Samuel Scheidt — who were not only closely connected in chronology (all three of them were born within a span of two years), style, and approach, but who together created the language of the early German Baroque in vocal and instrumental forms. A seventeenth-century historian, W. C. Printz, singled them out even then as the three best German composers of their time.

Virtually all of the music of seventeenth-century Germany grew out of traditions rooted in the Italian Renaissance. The reason was simple: Italy was at the leading edge in music, and every German musician who could possibly do so traveled to Italy to learn firsthand the latest developments in technique and expressive style.

In the world of vocal music, the madrigal reigned. Originally a purely secular form in which a group of solo vocalists (usually four to six) gave a musical "reading" of an Italian poem with every phrase and every image being translated into an equivalent in sound, the madrigal quickly took root in other kinds of music as well. Most madrigals were either pastoral or sensual in character, and the musical gestures invented to express the texts often depicted characteristics of landscape (rippling brooks, leafy boughs in the breeze) or of ardent emotion (sighing or breathless lovers).

Such a tradition would seem to be limited to the most secular musical forms. Yet composers who learned and extended the expressive techniques of the madrigal tradition found that they could effectively employ many of the same devices to present sacred texts as well. Number symbolism was always an obvious technique (three voices, for example, if the text contained the number "three"), as was a kind of directional symbolism — rising scales or high-lying tessitura for references to "heaven," lower range or descending scales for references to "earth" or "hell." But even more important was the realization that

techniques employed for the expression of earthly, sensual love in the madrigal could also be turned to the purpose of delineating ecstatic spiritual joy ("Praise the Lord, O my soul") or anguished penitence ("Have mercy upon me, O God"). Indeed, both of these sentiments appear in the present program, set to music that would have spoken instantly — despite the different language — to a late sixteenth-century Italian composer.

SCHÜTZ AND THE ITALIAN INFLUENCE

Though he was not the first German to travel to Italy, Heinrich Schütz (1585-1672) can certainly lay claim to being the most influential. Like so many of his compatriots, he spent several years in Venice, which was not only a center of brilliant music-making but also led the world in music publishing — enabling him to learn about musical trends happening virtually anywhere in Europe. Schütz studied with the great master Giovanni Gabrieli, teacher of an entire generation of northern European composers. Gabrieli

insisted that his pupils learn the techniques of Renaissance counterpoint without the aid of a basso continuo before he allowed them to compose in the more "modern" style. And the graduation exercise he required of all his students was the composition of a book of madrigals, in which they could reveal not only the solidity of their contrapuntal training, but also the thoroughness with which they had absorbed the expressive style of the day. Indeed, the book of madrigals that Schütz produced in 1611, his *Opus 1*, may well be regarded as the last great contribution to the repertory of the Renaissance madrigal.

Though he wrote secular music (including the first German opera,

now lost), Schütz was primarily a man of the church. When he returned to Germany, he began to apply his new skills to the creation of sacred music. Inspired by the magnificent polychoral performances of his teacher's works in Venice, he composed a volume of large-scale Psalm settings for multiple choruses, emphasizing the spacious grandeur of the Venetian style and a love of contrasting colors between the choirs. Moreover, he created a whole repertory in German and became one of the greatest masters of all time in setting the German language, and a model and inspiration to composers as diverse as Bach and Brahms. The *Psalms of David* (1619), in which two of

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the works on this program first appeared, was Schütz's homage to the work of his much-loved teacher Gabrieli and to the brilliant musical culture that he had adopted in Venice.

Schütz returned to Venice in the late 1620s, by which time a considerable musical revolution had taken place. Gabrieli had died in 1612, and was succeeded in prominence by Claudio Monteverdi. Opera was now the rage, and all the musical genres were becoming overtly or implicitly dramatic in character. Schütz absorbed these new styles as well, and quickly put them to use in his *Symphoniae sacrae* of 1629. The new concerted style, with voices, one or more instruments, and basso continuo, brought about a more instrumental approach, though the voices still used madrigalesque expressions for symbolic purposes. (As a poignant example, Schütz made a point in this period, still rather early in the devastating Thirty Years' War that pitted Protestant against Catholic, of setting Latin texts used by *both* sides in the religious controversy, as if to point out how much common ground could be found between the warring parties.)

FORGING A UNIQUELY GERMAN STYLE

Samuel Scheidt (1587-1654) was noted for both his vocal and his keyboard music. He studied in Amsterdam with Sweelinck for a time, but he also worked with Michael Praetorius and Schütz, both of whom had spent time in Italy. He became director of music in Halle (which was to be the birthplace of Handel), enjoying a brief, but splendidly fruitful time there until the encroachment of the Thirty Years' War virtually closed the chapel. His patron headed off to fight on the Protestant side, leaving Scheidt the titular Kapellmeister with no salary. He barely survived a dozen difficult years, the low point of which came in 1636, when the plague carried off all four of his surviving children within one month. When peace finally returned to Halle in 1638, the work of rebuilding the church's ensemble could begin, but Scheidt published his last collection of vocal music just two years later. The works by Scheidt to be performed here come from two different collections of sacred concertos (dating from 1622 and 1634), works similar in character to the concerted madrigals of Monteverdi, though with

sacred texts. The first two pieces (from the later publication) call for modest forces, reflecting the enforced reduction in musical activity at the height of the war. But *Laudate Dominum in sanctis* is a festive, richly varied Psalm setting in which each verse exploits a different color combination, with all the participants uniting at the end for a sonorous close.

Schein was one of the most enthusiastic musicians of his day in adapting the Italian madrigal style to Lutheran church music.

Johann Hermann Schein (1586-1630) was an important predecessor of J.S. Bach at St. Thomas's in Leipzig. He was one of the most enthusiastic musicians of his day in adapting the madrigal style to Lutheran church music. And he also composed a small, but important, body of instrumental music. His publication of 1617, *Banchetto musicale* ("Musical Banquet"), was a high point in the history of variation style. Each work in this collection consisted of a set of dances — later usage would call them "suites," though Schein did not use this term — in which a single mode and musical material was transmuted into a grouping of pavane, galliard, courante, and allemande.

Although the instrumental *Banchetto musicale* is the work that has put Schein in the history books, he was foremost a composer of vocal music. In that area, Schein was among the most explicitly madrigalistic and Italianate of German composers in his style. He shared a close friendship with Schütz (who visited him on his deathbed), and no doubt drew much of his knowledge of Italian style from his friend. Schein's *Opella nova* (1618) transmits the Italian concerted madrigal style to Germany, though with references to Lutheran chorale melodies. His second collection by the same title (1626) emphasizes the contrasts between tutti and solo groupings that were becoming characteristic of the Baroque style. The *Israelis Brünlein* (or *Little Well of Israel*) was, for all practical purposes, a collection of madrigals, but set to Latin texts drawn from the Old Testament; they reach a highwater mark for expression, with unusual intervals and dissonant harmonies. The closing work on the program, *Venite exultemus*, comes from Schein's earliest publication, *Cymbalum sionium* (1615), and evokes — like Schütz's Psalm settings at the program's beginning — the brilliance of Venice at the turn of that century, but transplanted for use in a northern clime and for a different religious tradition.

—Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

VOCAL TEXTS

Wo Gott der Herr nicht bei uns hält

Wo Gott der Herr nicht bei uns hält, wenn unsre
Feinde toben,
und er unsrer Sach nicht zufällt im Himmel hoch dort
oben,
wo er Israels Schutz nicht ist und selber bricht der
Feinde List,
so ist mit uns verloren.

If the Lord God is not with us when our
enemies rage,
and does not help our cause in heaven
on high,
if he does not protect Israel, and break the enemy's
cunning,
then we are lost.

— Translation by Silvia Irving

An den Wassern zu Babel (Psalm 137)

An den Wassern zu Babel saßen wir und weineten,
wenn wir an Zion gedachten.
Unsre Harfen hingen wir an die Weiden, die drinnen
sind,
denn daselbst hießen uns singen, die uns gefangen
hielten,
und in unserm Heulen fröhlich sein:
"Lieber singet uns ein Lied von Zion!"
Wie sollten wir des Herren Lied singen in fremden
Landen?
Vergeß ich dein, Jerusalem, so werde meiner Rechten
vergessen.
Meine Zunge soll an meinen Gaumen kleben,
wo ich dein nicht gedenke,
wo ich nicht laß Jerusalem mein höchste Freude sein.
Herr, gedenke der Kinder Edom am Tage Jerusalem,
die da sagten:
"Rein ab, rein ab, bis auf ihren Boden!"
Du verstörete Tochter Babel, wohl dem, der dir
vergelte, wie du uns getan hast.
Wohl dem, der deine jungen Kinder nimmt
und zerschmettert sie an dem Stein.
Ehre sei dem Vater und dem Sohn und auch dem
heiligen Geiste,
wie es war im Anfang, jetzt und immerdar
und von Ewigkeit zu Ewigkeit, Amen.

By the waters of Babylon, there we sat down and wept,
when we remembered Zion.
On the willows there we hung up our
lyres.
For there our captors required of us
songs,
and our tormentors, mirth, saying,
"Sing us one of the songs of Zion!"
How shall we sing the Lord's song in a foreign
land?
If I forget you, O Jerusalem, let my right hand wither!
Let my tongue cleave to the roof of my mouth, if I do not
remember you, if I do not set Jerusalem above my
highest joy!
Remember, O Lord, against the Edomites the day of
Jerusalem,
how they said, "Rase it, rase it! Down to its foundations!"
O daughter of Babylon, you devastator!
Happy shall he be who requites you with what you
have done to us!
Happy shall he be who takes your little ones
and dashes them against the rock!
Glory be to the Father, and to the Son, and to the
Holy Ghost,
as it was in the beginning, is now, and ever shall be,
world without end, Amen.

Benedicam Dominum in omni tempore (Psalm 34)

Benedicam Dominum in omni tempore,
semper laus ejus in ore meo.
Laudabitur anima mea. Audiant mansueti
et lætentur.
Magnificate Dominum mecum, et exaltemus nomen
ejus in idipsum.
Exquisivi Dominum et exaudivit me,
et ex omnibus tribulationibus meis eripuit me.
Accedite ad eum et illuminamini, et facies vestræ non
confundentur.

I will bless the Lord at all times;
his praise shall continually be in my mouth.
My soul makes its boast in the Lord; let the afflicted hear
and be glad.
O magnify the Lord with me, and let us exalt his name
together!
I sought the Lord, and he answered me,
and delivered me from all my fears.
Look to him, and be radiant; so your faces shall never
be ashamed.

Lobe den Herren, meine Seele (Psalm 103)

Lobe den Herren, meine Seele,
und vergiß nicht, was er dir Gutes getan hat.
Der dir alle deine Sünde vergibt und heilet alle deine
Gebrechen.
Der dein Leben vom Verderben erlöst,
der dich krönet mit Gnad und Barmherzigkeit.

Praise the Lord, O my soul,
and forget not all his benefits,
who forgives all your iniquity, who heals all your
diseases,
who redeems your life from the Pit,
who crowns you with steadfast love and mercy.

Jauchzet Gott, alle Land! (Psalm 66)

Jauchzet Gott, alle Land!
Lobsingt zu Ehren seinem Namen; rühmet ihn herrlich!
Sprecht zu Gott: "Wie wunderbar sind deine Werk.
Es wird deinen Feinden fehlen für deiner großen
Macht.
Alle Land bete dich an und lobsinge dir,
lobsinge deinem Namen! "
Sela.
Kommt her und sehet an die Werk Gottes,
der so wunderbar ist mit seinem Tun, unter den
Menschenkindern.
Er verwandelt das Meer ins Trokken,
daß man zu Fuße über das Wasser gehet,
deß freun wir uns in ihm.
Er herrschet mit seiner Gewalt ewiglich;
seine Augen schauen auf die Völker.
Die Abtrünnigen werden sich nicht erhöhen können.
Sela.
Lobet ihr Völker unsern Gott, laßt seinen Ruhm weit
erschallen,
der unser Seelen im Leben behält und läßt unser Füße
nicht gleiten.

Make a joyful noise to God, all the earth;
sing the glory of his name; give to him glorious praise!
Say to God, "How terrible are thy deeds!
So great is thy power that thy enemies cringe before
thee.
All the earth worships thee;
they sing praises to thee, sing praises to thy name."
Sela.
Come and see what God has done:
he is terrible in his deeds
among men.
He turned the sea into dry land;
men passed through the river on foot.
There did we rejoice in him, who rules by his might
for ever,
whose eyes keep watch on the nations —
let not the rebellious exalt themselves.
Sela.
Bless our God, O peoples, let the sound of his praise
be heard,
who has kept us among the living, and has not let our
feet slip.

Miserere mei Deus (Psalm 51)

Miserere mei Deus, secundum magnam misericordiam
tuam;
et secundum multitudinem miserationum tuarum,
dele iniquitatem meam.

Have mercy on me, O God, according to thy steadfast
love;
according to thy abundant mercy
blot out my transgressions.

Laudate Dominum in sanctis eius (Psalm 150)

Laudate Dominum in sanctis eius;
laudate eum in firmamento virtutis eius.
Laudate eum in virtutibus eius;
laudate eum secundum multitudinem
magnitudinis eius.
Laudate eum in sono tubæ.
Laudate eum in psalterio et cythara.
Laudate eum in tympano et choro.
Laudate eum in chordis et organo.
Laudate eum in cymbalis benesonantibus;
laudate eum in cymbalis iubilationis
Omnis spiritu laudet Dominum.

Praise the Lord in his sanctuary;
praise him in his mighty firmament!
Praise him for his mighty deeds;
praise him according to his
exceeding greatness!
Praise him with trumpet sound;
praise him with lute and harp!
Praise him with timbrel and dance;
praise him with strings and pipe!
Praise him with sounding cymbals;
praise him with loud clashing cymbals!
Let everything that breathes praise the Lord.

Freue dich des Weibes deiner Jugend

(Proverbs 5:18b-19)

Freue dich des Weibes deiner Jugend.
Sie ist lieblich wie eine Hinde, und holdselig wie ein
Rehe.

Laß dich ihre Liebe allezeit sättigen,
und ergötze dich allewege in ihrer Liebe.

Rejoice in the wife of your youth,
a lovely hind, a graceful
doe.

Let her affection fill you at all times with delight,
be infatuated always with her love.

O Jesu Christe, Gottes Sohn

O Jesu Christe, Gottes Sohn,
ach laß dein Kreuz und dürre Kron,
Dein Marter, Angst und rotes Blut,
An meinem End mir komm zu gut.
O allersüßter Herre mein, damit labe mein Seelelein.

O Jesus Christ, God's Son,
O let your cross and brittle crown,
Your torment, anguish, and red blood,
be, at my death, for my benefit,
O my sweetest Lord, and so refresh my soul.

— Translation by Silvia Irving

Herr, nu läßt du deinen Diener in Frieden fahren

(Luke 2:29-32 [Song of Simeon])

Herr, nu läßt du deinen Diener in Frieden fahren, wie
du gesagt hast,
denn meine Augen haben deinen Heiland gesehen,
welchen du bereitet hast für allen
Völkern,
ein Licht zu erleuchten die Heiden,
und zum Preis deines Volks Israel.

Lord, now lettest thou thy servant depart in peace,
according to thy word;
for mine eyes have seen thy salvation
which thou hast prepared in the presence of all
peoples,
a light for revelation to the Gentiles,
and for the glory to thy people Israel.

Ich freue mich im Herren (Isaiah 61:10)

Ich freue mich im Herren,
und meine Seele ist fröhlich in meinem Gott;
denn er hat mich angezogen mit den Kleidern des
Heiles,
und mit dem Rock der Gerechtigkeit gekleidet,
wie einen Bräutigam mit priesterlichem Schmuck
gezieret,
und wie eine Braut in ihrem Geschmeide bärdet.

I will greatly rejoice in the Lord,
my soul shall exult in my God;
for he has clothed me with the garments of
salvation,
he has covered me with the robe of righteousness,
as a bridegroom decks himself with a
garland,
and as a bride adorns herself with her jewels.

Venite exultemus Domino (Psalm 95)

Venite exultemus Domino,
jubilemus Deo, salutari nostro,
præoccupemus faciem ejus in confessione,
in psalmis jubilemus ei.
Quoniam Deus magnus Dominus,
et rex magnus super omnes Deos,
quoniam in manu ejus sunt omnes fines terræ,
et altitudines montium ipse conspicit.
Quoniam ipsius est mare, et ipse fecit illud,
et aridam fundaverunt manus ejus.

O come, let us sing to the Lord;
let us make a joyful noise to the rock of our salvation!
Let us come into his presence with thanksgiving;
let us make a joyful noise to him with songs of praise!
For the Lord is a great God,
and a great King above all gods.
In his hand are the depths of the earth;
the heights of the mountains are his also.
The sea is his, for he made it;
for his hands formed the dry land.

— Biblical translations from the Revised Standard Version

ENSEMBLE

Soprano

Roberta Anderson
Jean Danton
Rachel Hersey
Silvia Irving

Alto

Susan Byers
Susan Trout
Mary Ann Valaitis

Tenor

Christopher Marrion
James Ruff
Mark Sprinkle

Bass

Jonathan Barnhart
Herman Hildebrand
Mark McSweeney

Cornetto

Michael Collver

Sackbut

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Violin

Daniel Stegner

Viol

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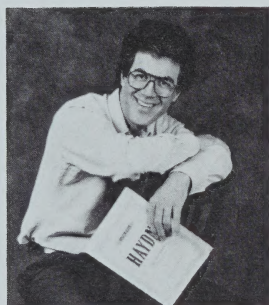
Theorbo

Catherine Liddell

Organ

James David Christie

JOHN FINNEY, H&H CHORUSMASTER



John Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He has studied at the North German Organ Academy with Harold Vogel and at the Academy for Italian

Organ Music with Luigi F. Tagliavini. His teachers have included David S. Boe and James David Christie

(organ), and Lisa Goode Crawford (harpsichord). He has performed solo recitals throughout the United States and in Europe, and has appeared as organist and harpsichordist with the Boston Symphony Orchestra, the Orchestra of St. Luke's, and New York Bach Ensemble, and the Smithsonian Chamber Players. In addition to directing the H&H Chamber Series, Mr. Finney performs regularly with the H&H orchestra. He also leads the Heritage Chorale in Framingham, is Director of Music for the Wellesley Hills Congregational Church, and is Chorusmaster for the Boston Early Music Festival Chorus.

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The Handel & Haydn Society is America's preeminent professional chorus and period orchestra. Under the artistic leadership of internationally renowned conductor Christopher Hogwood, H&H has become a leader in "Historically Informed Performance," playing Baroque and Classical music on the instruments and with the techniques of the period to reveal a fresh new sound.

The Handel & Haydn Society was founded in 1815 and proved itself an innovator early on by presenting the first performances in America of Handel's *Messiah* (1818), *Sampson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), *Jephtha* (1867), and

Joshua (1876), and of Bach's B Minor Mass (1887). More recently, H&H has greatly expanded its concert activities in Boston, and has been invited to perform at Lincoln Center, the Mostly Mozart Festival, Tanglewood, Worcester's Mechanics Hall, and other regional and national venues. H&H completes its fourth recording on the London Records/L'Oiseau-Lyre label this spring: Handel's *Concerti Grossi, Op. 6*. Compact disk recordings of Handel's *Concerti Grossi, Op. 3* and Haydn Arias and Cantatas with internationally renowned soprano Arleen Auger have been critically acclaimed. An H&H recording of Mozart's orchestration of Handel's *Acis and Galatea* is due to be released in the summer of 1992.

NEW! The 1992-93 Jordan Hall Series

H&H's Chamber Series moves next season to Jordan Hall at the New England Conservatory — a setting that perfectly complements the talents of H&H singers and instrumentalists and the intimate works they perform. Led by John Finney, the Jordan Hall Series features vocal and instrumental chamber music from the Renaissance to the Romantic periods.

A Baroque Noël Friday, December 18, 1992 at 8:00 p.m.

Corelli: *Concerto Grosso Op. 6, No. 8, "Christmas Concerto;"* Monteverdi: *Gloria*; Durante: *Magnificat*; Charpentier: *Messe de Minuit pour Noël (Midnight Mass for Christmas)*

Mid-Winter Madrigals Friday, January 15, 1993 at 8:00 p.m.

Christopher Simpson: *"The Seasons;"* Byrd: Consort songs and madrigals;
Dowland: Lute songs

Three Centuries of Love in Music Friday, February 12, 1993 at 8:00 p.m.

including Monteverdi: *Songs of Love and War (1638)*; Brahms: *Liebeslieder Waltzes (1869)*

Mozart and Haydn: Chamber Music Friday, April 2, 1993 at 8:00 p.m.

Mozart: *Piano Concerto in E flat*; Haydn: *Piano Trio in G*; Part songs (for four voices and fortepiano); Arrangement of Scottish folk songs

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